

## **New York State Council on the Arts Annual Report 1981-82. Reports by Film and Media Programs**

Total Local Assistance Awards: \$30,820,133, Media: 1,170,000

### **MEDIA PROGRAM**

Director: John Giancola

Program Analyst: Arthur Tsuchiya

Electronic media play a large part in our culture and the speed of technological advances in the field make it apparent that they will remain an important part of our culture in the future. With this in mind, the Council is called upon to have an open-minded and far-sighted approach to the electronic arts. The Council began its support of electronic arts in 1970 with a program that was largely based on improving the availability of small format video equipment. As the field grew, support categories grew with it and by 1975, the Council funded an array of electronic activities that included computerized editing systems and novel equipment designs such as synthesizers and colorizers. A world of television viewing and radio listening now exists that goes beyond the confines of the broadcast industry.

In 1980-81, the Council turned its attention toward helping the new field become more visible in the larger culture. The Council acted to encourage the availability of equipment for beginners. Media centers received stronger guideline definition, as it was felt that with the advent of new TV technologies such as cable TV, satellite-to-earth station reception, low-power TV and radio stations and the new home video phenomenon, the work of media centers in local communities becomes increasingly important. Exhibition funding remained close to prior levels and support for services related to the field was increased.

Traditional support categories for the production of work continued: for artists' residencies, regrant programs, operating support of facilities, workshops, and production awards. Through production awards, the Media Program brings those products that represent artistic use of audio and video to the public through broadcast and exhibition and attempts to broaden public understanding of the role that audio and video play in community life.

A new category of support in 1980-81 was Arts Programming for Television. Two broadcast video collaborations that took as their basis another art form received substantial support: the Byrd Hoffman Foundation's proposal for a Robert Wilson play adapted for television; and The Other Theater's proposal for "Tongues/Savage Love" by Joseph Chaikin and Sam Shepard adapted for broadcast television video, to be taped by video artist Shirley Clarke.

#### **Media Centers:**

Organizations offering two or more distinct programs within their communities, such as production, exhibition and workshops, were supported for operating expenses, co-production awards and salaries.

Downtown Community Television Center; New York City

\$43,000

Electronic Arts Intermix; New York City  
\$35,620

Global Village Video Resource Center; New York City  
\$19,000

Inter-Media Art Center; Bayville  
\$27,000

Ithaca Video Project  
\$823,800

Media Bus; Woodstock  
\$14,000

Media Study; Buffalo  
\$40,000

People's Communication Network; New York City  
\$15,000

Portable Channel; Rochester  
\$12,290

Video Production:

These awards were granted to producing organizations or to individual artists through co-producing organizations for video production.

Artists Television Network; New York City  
\$7,000

Asian Cine-Vision; New York City  
\$4,000

Educational Broadcasting Corporation; New York City  
\$15,000

Experimental Intermedia Foundation; New York City  
\$5,800

Experimental Television Center; Owego  
\$18,375

Film Workshops of Westchester, Irvington  
\$1,500

Free Media; New York City  
\$4,000

Haleakala; New York City  
\$31,740

Media Study; Buffalo  
\$14,200

Raindance Foundation; New York City  
\$10,000

Willow Mixed Media  
\$5,000

**Audio Production:**

These awards were granted to producing organizations or to individual artists through co-producing organizations for audio production.

El Puerto Rican Playwrights/Actors Workshop; New York City  
\$1,500

Mabou Mines Development Foundation; New York City  
\$4,000

National Public Radio; Washington, D.C.  
\$3,000

Radio Foundation; New York City  
\$10,000

ZBS Foundation; Ft. Edward  
\$15,000

**Artists-in-Residence at Facility:**

Artists-in-Residence at Facility programs exist across the state to assist artists with their work by providing low cost access to sophisticated electronic facilities. Support staff is provided in most cases. Co-production awards and operating expenses were provided.

New York Holographic Foundation; New York City  
\$20,000

Radio Foundation; New York City  
\$7,000

Syracuse University, Synapse Video Center  
\$41,640

**Regranting Facility:**

Support was provided to state-of-the-art production facilities for the awarding of funds to artists for audio and video projects.

Educational Broadcasting Corporation; New York City  
\$75,000

Rochester Area Educational Television Association  
\$65,000

ZBS Foundation; Ft. Edward  
\$26,210

**Exhibition:**

Funds for operating expenses, salaries, artists' fees and equipment purchase were provided to organizations and institutions offering exhibition programs for the video or audio art form.

Artists Television Network; New York City  
\$12,500

Bronx Museum of the Ai  
\$10,000

Chautauqua-Cattaraugus Library System; Jamestown  
\$3,000

Educational Broadcasting Corporation, New York City  
\$17,250

Educational Film Library Association; New York City  
\$4,000

Film Art Fund; New York City  
\$10,000

Free Media; New York City  
\$3,100

Haleakala; New York City

\$25,000

Hallwalls; Buffalo  
\$3,500

Hudson River Museum at Yonkers  
\$7,500

Institute for Art and Urban Resources; New York City, Queens  
\$2,500

Intermedia Foundation; Garnerville  
\$3,000

Mid-Hudson Library System; Poughkeepsie  
\$3,000

Mid-York Library System; Utica  
\$2,000

Museum of Modern Art; New York City  
\$11,750

New Ground Presentations; New York City  
\$10,000

New York Public Library; Astor, Lenox and Tilden Foundations; New York City  
\$10,575

New York Visual Anthropology Center; New York City  
\$1,500

Port Washington Public Library  
\$5,500

Whitney Museum of American Art; New York City  
\$10,000

Young Men's Association for Mutual Improvement; Albany  
\$1,250

**Arts Programming For Television:**

Arts Programming for Television awards were granted to media artists who have conceived a unique approach to another art form such as theatre, dance or music, through the sponsorship of the following organizations. These awards supported artists' fees, equipment rental and editing costs.

Byrd Hoffman Foundation; New York City  
\$45,000

Other Theatre; New York City  
\$45,000

**Service Projects:**

Funds for operating expenses and salaries were provided to organizations and institutions serving the unique needs of the media field.

Audio Independents; New York City  
\$5,000

Center for New Art Activities; New York City  
\$2,000

Center for the Study of Filmed History; New York City  
\$3,000

Clearinghouse for Arts Information; New York City  
\$4,000

Experimental Intermedia Foundation; New York City  
\$5,000

Foundation for Independent Video and Film; New York City  
\$30,000

Haleakala; New York City  
\$35,000

Independent Cinema Artists and Producers; New York City  
\$5,500

Independent Medium; New York City  
\$10,000

Kineholistics Foundation; New York City  
\$3,000

Media Alliance; Buffalo  
\$9,268

Radio Foundation; New York City  
\$7,000

Telicommunity; Woodbury  
\$3,000

Video Rainbow; Hartsdale  
\$750

Women Make Movies; New York City  
\$2,074

Operating Expenses for Facility:  
Collaborative Projects; New York City  
\$1,000

Experimental Television Center; Owego  
\$28,000

Harvestworks; New York City  
\$4,000

Locus Communications; New York City  
\$22,808

New Wilderness Foundation; New York City  
\$7,000

Pacifica Foundation; New York City  
\$20,000

Young Filmmakers Foundation; New York City  
\$55,000

Workshops:

Support for artists' fees was awarded to organizations providing the artist and the public with occasions for learning the new media crafts.

Electronic Body Arts; Albany  
\$2,500

Eugene O'Neill Memorial Theatre Center; New York City  
\$4,000

Frederick Douglass, Creative Arts Center; New York City  
\$4,000

Port Washington Public Library  
\$5,000

Visual Studies Workshop; Rochester  
\$15,000

Women's Interart Center; New York City  
\$10,000

Young Filmmakers Foundation; New York City  
\$5,500

Advisory Panelists:

Mary Byrne, Executive Director, Visualscope TV; New York City, 1980-82

Lynn Corcoran, Independent Video Producer; Buffalo, 1981-82

Juan Downey, Independent Video Producer; New York City, 1980-82

Shalom Gorewitz, Video Artist; New York City, 1980-82

Larry Josephson, Executive Director, Radio Foundation; New York City, 1980-81

Joan Lapp, TV Producer, Department of Commerce; Schenectady, 1980-81

Daniel Mack, Professor, Media Studies Program, New School for Social Research; New York City, 1980-82

Sherry Miller, Co-Director, Experimental Television Center; Newark Valley, 1981-82

John Minkowsky, Electronic Arts Curator, Media Study; Buffalo, 1980-82

Marquita Pool, Associate Producer, CBS Evening News; New York City, 1980-81

Dale Riehl, Development Manager, Public TV Station WPBT; New York City, 1980-81

Gregory Shifrin, Independent Radio Producer, Director, ZBS Foundation; Fort Edward 1981-82

Joan Shigekawa, Director, New Medium; New York City, 1980-81

George Stoney, Professor of Film and Television, Department of Film and TV, New York University; New York City, 1980-82

Arthur Tsuchiya, Director, Media Center, Visual Studies Workshop; Rochester, 1980-81

Total Local Assistance Awards: \$30,820,133, Film: \$1,550,315

**FILM PROGRAM**

Director: B. Ruby Rich

Program Analyst: Marsha Lebby (to November 1981)

1980-81 saw both development and consolidation in the Film Program's funding patterns, reflecting trends occurring in the field itself. Mindful of the effects of inflation,

the program renewed its commitment to existing structures while it shifted some of its support to newly developing areas such as telecast. The Film Program has worked hard to stay at the cutting edge of the art, directing funding toward those projects and institutions that best carry the art forward.

The Film Programs funding categories reflect the systematic nature of the field. Through the Film Program, the Council supported the production process of film by providing production awards including Arts Programming for Television awards; and support for equipment pools, master workshops, and screenwriting fellowships. Delivery mechanisms including distribution networks, film packages and marketing, exhibition, telecast, and information services were supported to ensure the viewing of new and important productions. Critical publications were funded to facilitate a general comprehension of film as art; support for preservation and archival projects helped to ensure that film history will remain documented and available to future generations. The Film Program supports the entire system at virtually every point of entry because the continued vitality of the field demands it.

Important developments in 1980-81 included increases in the level of individual production awards, with two new categories defined: for project requests of up to \$10,000 and for project requests of up to \$25,000. Twelve awards were made in the former category and five awards in the latter. A wide spectrum of independent filmmaking was represented with awards made to narrative, documentary, experimental and animated films. Both upstate and downstate production centers served as co-sponsoring organizations.

Arts Programming for Television awards represented a new direction in production support for the Film Program. Film projects taking another art form as their basis and designed to suit telecast were awarded substantial production funds. The two projects funded through the Film Program in 1980-81 were Media Study's film on the photography of Walker Evans (by Tom Johnson and Lance Byrd) and the Columbia University Translation Centers film on the oral poetry tradition in Ghana (by Hillary Harris). This new category recognized the growing importance of telecast as an exhibition outlet for independent film and sought to encourage collaboration between artists in film and in other disciplines.

Consistent with previous years, exhibition remained a major funding activity of the Film Program. Libraries, art centers, museums, community organizations, and alternative exhibition sites programmed films with Council support. The scope of programming was enormous and included, for example, a series of black independent films, avant-garde film screenings, the presentation of classic silent cinema, a festival of films by independent Asian-American filmmakers, and a community-based film exhibition program presenting film in repertory, daily.

#### Exhibition:

Funds were provided for a wide range of film exhibition programs from specialized festivals focusing on particular themes or national cinemas to ongoing exhibition programs presenting quality cinema on a year-round basis.

Altermedia; New York City

\$2,400

Amigos del Museo del Barrio; New York City  
\$4,600

Arts Council of Orange County; Middletown  
\$850

Arts Guild of Old Forge  
\$2,290

Asian American Film Institute; New York City  
\$6,500

Astoria Motion Picture and Television Foundation Center  
\$81,500

Black Filmmaker Foundation; New York City  
\$7,600

Brooklyn Arts and Culture Association  
\$2,000

Camera News; New York City  
\$12,000

Collective for Living Cinema; New York City  
\$29,500

Committee for the Visual Arts; New York City  
\$2,000

Council on the Arts for Cortland  
\$1,200

Crandall Library  
\$3,500

Cultural Council Foundation for New York City Department of Cultural Affairs  
\$3,000

Educational Film Library Association; New York City  
\$1,000

El Puerto Rican Playwrights/Actors Workshop; New York City

\$2,375

Emelin Theatre for the Performing Arts; Mamaroneck  
\$500

Film Art Fund; New York City  
\$10,000

Film Society of Lincoln Center; New York City  
\$70,000

Film Workshops of Westchester; Irvington  
\$3,000

Finkelstein Memorial Library; Spring Valley  
\$1,025

Free Media; New York City  
\$20,000

Haleakala; New York City  
\$2,750

Hallwalls; Buffalo  
\$1,500

Harlem Cultural Council; New York City  
\$2,000

Institute for Art and Urban Resources; New York City, Queens  
\$1,600

Intermedia Foundation; Carnerville  
\$1,500

International Museum of Photography at George Eastman House; Rochester  
\$5,000

Kirkland Art Center; Clinton  
\$371

Long Island Film Adventure; Woodbury  
\$700

Media Center for Children; New York City  
\$17,000

Media Study; Buffalo  
\$19,500

Merrick Film Forum  
\$500

Millenium Film Workshop; New York City  
\$8,000

Minority Photographers; New York City  
\$500

Movies on a Shoestring; Rochester  
\$770

Moving Image; New York City  
\$25,000

Museum of Modern Art; New York City  
\$30,000

Native American Center for the Living Arts; Niagara Falls  
\$3,000

New Community Cinema Club; Huntington  
\$22,500

New York Public Library; Astor, Lenox and Tilden Foundations; New York City  
\$1,160

New York Shakespeare Festival; New York City  
\$2,000

New York Visual Anthropology Center; New York City  
\$6,800

Oswego County Council on the Arts; Fulton  
\$2,472

Port Washington Public Library  
\$9,000

Portable Channel; Rochester  
\$1,500

Queens Borough Public Library  
\$1,800

Queens County Art and Cultural Center  
\$2,650

Rockland Center for the Arts; West Nyack  
\$3,500

Studio Museum in Harlem; New York City  
\$7,000

Sun Ship Communications; Buffalo  
\$13,000

Syracuse Film Forum  
\$3,000

Troy Public Library  
\$1,000

Upstate Films; Rhinebeck  
\$15,000

Utica College  
\$1,600

Whitney Museum of American Art; New York City  
\$7,600

Young Filmmakers Foundation; New York City  
\$55,650

**Acquisition:**

The acquisition of important works of film art and film history remains a major route by which film can reach the public of New York State. Funds were provided so that institutions, such as libraries, could add films of high artistic quality to their collections for use by their communities.

American Federation of Arts; New York City  
\$14,500

Chautauqua-Cattaraugus Library System; Jamestown  
\$18,000

Clinton-Essex-Franklin Library; Plattsburgh

\$7,000

Mid-Hudson Library Systel; Poughkeepsie  
\$9,000

Mid-York Library System; Utica  
\$7,000

Mohawk Valley Library Association; Schenectady  
\$4,000

Ramapo Catskill Library System; Middletown  
\$3,500

Rochester Public Library  
\$1,500

Westchester Library System; Hartsdale  
\$9,000

Preservation and Archival Services:

As the preservation of film heritage is an important aspect of film activity, the Film Program provided a substantial level of funding for the direct costs of film presentation and cataloguing.

Camera News; New York City  
\$4,155

Film Art Fund; New York City  
\$10,500

International Museum of Photography at George Eastman House; Rochester  
\$39,165

Museum of Modern Art; New York City  
\$39,000

Production:

This category allowed the Film Program to provide production funds to support particular filmmaking projects by individual film artists through cosponsoring organisations. Funds were awarded on a competitive basis.

Alteredia; New York City  
\$10,000

Camera News; New York City  
\$10,000

Center for Educational Productions; New York City  
\$12,500

Cine Information; New York City  
\$25,000

Committee for the Visual Arts; New York City  
\$10,000

Film Workshops of Westchester; Irvington  
\$18,000

Given Space; New York City  
\$10,000

Greene County Council on the Arts; Athens  
\$1,813

La Mama Experimental Theatre Club; New York City  
\$5,500

New York Foundation for the Arts; New York City  
\$10,000

New York Visual Anthropology Center; New York City  
\$9,500

Ordinary Lives; New York City  
\$19,975

Portable Channel; Rochester  
\$7,000

Upstate Films; Rhinebeck  
\$20,500

Women/Artist/Filmmakers; New York City  
\$21,000

Women Make Movies; New York City  
\$10,000

Advisory Panelists:

Mirra Bank, Filmmaker; New York City, 1980-82  
Fina Bathrick, Professor, Hunter College; New York City, 1980-81  
Alfonso Beato, Cine Information; New York City, 1980-81  
Pearl Bowser, Film Programmer, Camera News; New York City, 1981-82  
Peter Chow, Filmmaker, Administrator, Asian Cine-Vision; New York City, 1980-82  
Karen Cooper, Director, Film Forum; New York City, 1980-82  
Bruce Jenkins, Film Programmer, Media Study; Buffalo, 1981-82  
Lillian Jiminez, Program Coordinator, Film Fund; New York City, 1981-82  
John Kuiper, Film Librarian, International Museum of Photography; Rochester, 1980-81  
Bill Kenly, Press Liaison, Paramount Pictures; New York City, 1981-82  
John Lahoud, Theatre Exhibitor, Academy Theatre; New Paltz, 1980-82  
Jennifer Lawson, Executive Director, Film Fund; New York City, 1980-81  
Christopher Lucas, Filmmaker, Independent Producer; Grandview, 1980-82  
Earle Mack, Producer; Rochelle Park, New Jersey, 1981-82  
Michael Miller, Film Librarian, Mid-Hudson Library; Poughkeepsie, 1980-82  
Yvonne Rainer, Filmmaker; New York City, 1981-82  
Edward Schuman, Quartet Film; New York City, 1980-81  
Charlotte Sky, Co-Director, New Community Cinema; Huntington, 1981-82  
Edith Zornow, Children's Television Workshop; New York City 1980-81